# IFAR reports

Volume 16, Numbers 8-9
August/September 1995

*and The Art Loss Register*

*Sir Anthony Van Dyck.* St. John the Baptist in the Wilderness. *IFAR's research upholds attribution. A recent gift to the Los Angeles County Museum of Art.*

## Van Dyck Doubts Removed

## Recovery Case in Pennsylvania Raises Many Issues for Victims, Buyers, Insurers and the F.B.I.

## The Short Story of a Stolen Pig

# Van Dyck's 'St. John in the Wilderness'

IFARreports
incorporating *Stolen Art Alert*

**Volume 16, Numbers 8,9**
**August/September 1995**

*IFARreports* is published ten times a year by the International Foundation for Art Research in cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

**Editor:** Constance Lowenthal
**Associate Editor:** Anna J. Kisluk
**Contributing Editors:** Franklin Feldman, Nancy J. Little, Constance Lowenthal
**Editorial Assistant:** Fritzi Owens
**Design:** Creative Strategies

**International Foundation for Art Research**
**46 East 70th Street, New York, NY 10021**
**Tel: (212) 879-1780 Fax: (212) 734-4174**

Constance Lowenthal, Executive Director
Anna J. Kisluk,
Director, Art Loss Register
Nancy J. Little,
Director, Authentication Service
Virgilia H. Pancoast,
Consultant, Authentication Service
Clara Graziani Bronson,
Research Assistant, Authentication Service
Melinda K. Hartwig, Research Associate
Kathleen Ferguson, Assistant to the Director

**Subscription Membership Information:** Individual Subscriber $50.00, Commercial-Institutional Subscriber $65 (*IFARreports*, notices of events); Overseas Subscribers add $20.00 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings) Individual: $80, Commercial-Institutional $100; Membership (*IFARreports* and complimentary invitations to IFAR Evenings), Member: Individual $250, Corporate $1,000; Patron: Individual $1,000, Corporate $5,000; and Benefactor: Individual $5,000, Corporate $10,000.

Membership in IFAR, a nonprofit educational organization, is tax-deductible. Membership inquiries and payment should be directed to IFAR, 46 East 70th Street, New York, NY 10021.

**Board of Directors**
Arthur G. Altschul, Chairman, David M. Campbell, David L. Dalva II, Gilbert S. Edelson, Franklin Feldman, Robert C. Graham, Jr., Patricia G. Hambrecht, Jack A. Josephson, Theodore N. Kaplan, Leon Levy, John P. Madigan, Jr., Aaron M. Milrad, Bernard Osher, John P. Richardson, Daniel Shapiro, Mitchell Zuckerman.

**Art Advisory Council**
Juan Ainaud De Lasarte, Vivian Barnett, Arthur C. Beale, Miklos Boskovits, Dietrich von Bothmer, Jonathan Brown, François Daulte, Linda S. Ferber, Sydney J. Freedberg, William H. Gerdts, E. Haverkamp-Begemann, Julius Held, Michael Jaffé, Lawrence J. Majewski, David G. Mitten, Priscilla E. Muller, Konrad J. Oberhuber, Klaus Perls, Donald Posner, Theodore Reff, Willibald Sauerländer, Edward V. Sayre, Robert Schmit, Craig Hugh Smyth, Hubert F. von Sonnenburg, Harrie Vanderstappen, Kirk Varnedoe, John Walsh, Christopher J. White, Federico Zeri.

**Law Advisory Council**
Franklin Feldman, Chairman, Jan M. Boll, W.R.I. Crewdson, Gilbert S. Edelson, Jonny J. Frank, Philip C. Jessup, Jr., Theodore N. Kaplan, John Henry Merryman, Aaron M. Milrad, James A.R. Nafziger, Daniel Shapiro, Peter R. Stern, Stephen E. Weil, Malcolm H. Wiener.

© 1995 International Foundation for Art Research

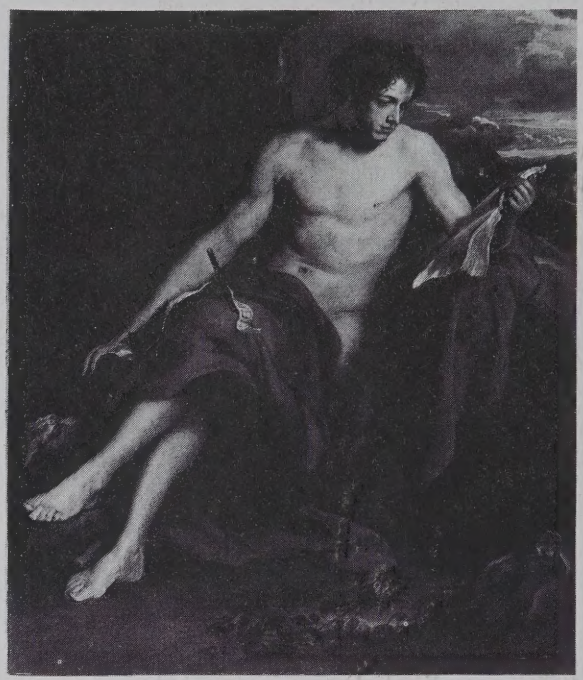


*Figure 1.* St. John the Baptist in the Wilderness. *Sir Anthony Van Dyck. Oil on canvas, 56 1/4 x 46 1/2 inches (142.9 x 118.1 cm. ). Los Angeles County Museum of Art, Gift of Neal Castleman and Ellen Hoffman-Castleman.*

An accomplished and compelling early painting of the young St. John the Baptist by Sir Anthony Van Dyck (Figure 1), one of the finest IFAR's authentication service has been asked to research, has recently been given to the Los Angeles County Museum of Art by a Los Angeles collector.

*St. John in the Wilderness* is presently considered an undisputed work by Van Dyck, generally thought to date within the artist's early Italian period, circa 1621-24. It is the only known version of this subject by Van Dyck to come down to us.

The painting depicts a youthful, semi-nude figure of St. John the Baptist sitting in a landscape with his left elbow propped on a rock and reading an open volume. With his right arm extended along the length of his torso, the Saint reaches to steady the staff whose scroll reads 'Ecce Agnus Dei, qui tollis peccatum mundi' (Behold the Lamb of God, who takest away the sins of the world - John I:29). The Baptist's symbol, a lamb, is seen just below his hand to the lower left. In the upper right is a view of a distant village. The sky is dramatic, with starkly rendered clouds in gray blues. A flowing garnet-red cloth surrounds the Baptist's loins and drapes over the rock crop on which he sits with folded legs.

The youthful figure's studious gaze upon the book gives an impression of profound equanimity befitting the lone hermit, whose life's mission was to foretell the coming of the Messiah and to baptize Him. At the same time, compositionally, a drama is created by the strong diagonal thrust of the light-bathed nude figure which leads the eye from the lower left upwards towards the right to the background landscape. Vegetation can be seen in the foreground area.

Anthony Van Dyck was born in Antwerp in 1599. He was a precocious child giving early evidence of the immense talent yet to emerge. His wise parents placed him in the Antwerp Artists' Guild as a pupil of Hendrik van Balen in 1609 and by 1618, at the age of 19, he became a Master in the guild. That same year documents indicate that he

*Figure 2.* St. John the Baptist. *Guido Reni (1575-1642). Oil on canvas. 1.57 x 1.13 m. Musée des Beaux Arts, Nantes.*

came to the studio of Peter Paul Rubens where he eventually became the master's most famous assistant.

His artistic career is divided into several periods that are named by the location of the artist's activity. The first period, known as the early Antwerp period, dates from his entry into the Antwerp guild until he ventured to Italy, that is, from 1609-1620. The artist arrived in Genoa in October of 1621. It was during this very productive period that Van Dyck's great reputation as a portraitist was established, and many of the Genoese nobility sat for their portraits. Following the Italian period, Van Dyck returned to Antwerp in 1627. This stay is known as the second Antwerp period and lasted until 1632, when the artist became the royal portraitist to King Charles I. Van Dyck then set up residence in London until his premature death in 1641. A brief trip to Antwerp and Brussels in 1634-35 interrupted his work. (Note 1)

Until Gustav Glück's 1925 monograph on the early works of Anthony Van Dyck, no photograph of the painting had been published. As to provenance, Glück lists it as being in the collection of Walter P. Fearon and credits art historian August L. Mayer with bringing the work to his attention. He writes that "It is identical with a 'St. John the Baptist in the Desert' described by Bellori." (Note 2)

The authors on Van Dyck who mention this painting, from Glück onward, all accept the work as by the youthful Flemish master, with the more recent exception being Susan Barnes, whose 1986 dissertation 'Van Dyck in Italy: 1621-1628' rejected it. (Note 3) However, in a recent letter to IFAR after examining the work directly, she wrote the following:

"I have absolutely no doubt that I was wrong in my original judgment, contained in my dissertation. It is certainly a work painted by Van Dyck.... probably painted between 1620-24, probably in 1623-24 in Italy."

Other recently expressed opinions by scholars of Van Dyck have also confirmed the attribution.

Christopher Brown, Chief Curator, The National Gallery, London, a contributor to the 1991 Van Dyck exhibition catalogue and specialist in the period, wrote to IFAR that he believes it is unquestionably by Van Dyck but "... earlier than has generally been assumed—not from the Italian period (as Glück has suggested) but about 1617/18 in Antwerp."

Eric Larsen, the author of the 1988 two volume catalogue of the paintings of Van Dyck, includes this picture and dates it circa 1623-25. p. 173. (Note 4) He also expresses his belief that "the style is indebted to Caravaggio in the handling of light and shade rather than to Guido Reni...", who is also suggested as a comparison by the authors of the Princeton exhibition catalogue, Martin and Feigenbaum. (Note 5)

The comparison to Guido Reni is based on the fact that Van Dyck's sketchbooks contain drawings after this Seicento Bolognese master, among others. Specifically, Martin and Feigenbaum cite Reni's figure of St. John in the Musée des Beaux-Arts at Nantes (Figure 2).

D. Stephen Pepper, author of the catalogue raisonné on Reni, dates the Nantes museum picture to 1624-25. (Note 6) If this date is correct, and the IFAR picture was inspired by Reni's St. John, then the Van Dyck would necessarily date post-1625, thus throwing out the earlier dates proposed by Barnes and Brown.

Stylistically comparing the two works is revealing, but soon draws out their considerable differences. The Nantes St. John exhibits a superb sense of reverence and decorum the smoothly articulated musculature and the evenly shaded drapery are 'grazia' personified. The figure is compositionally more classical in its contained and rounded format, with the movement of the eye up and around the bent torso of the Baptist back to the Lamb, which, in addition, figures more prominently.

In both pictures, the foreground placement of the figure in the landscape is comparable, but the Flemish artist has employed a strong diagonal movement from lower left to upper right giving the work a distinct Baroque drama absent in the Reni. Additionally, as

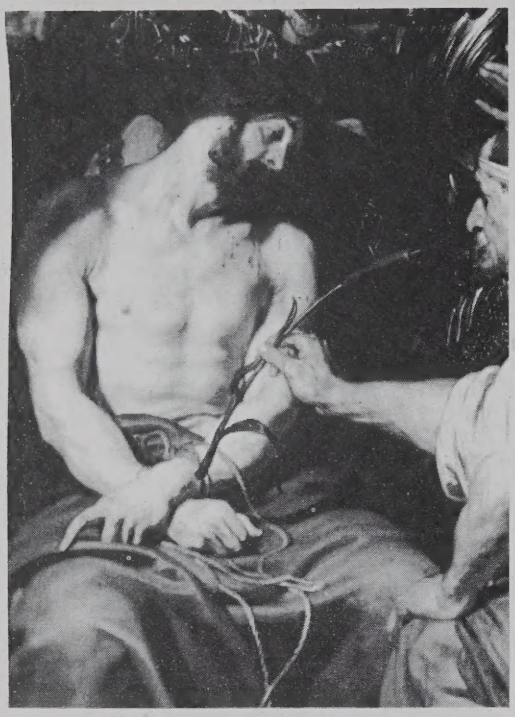


*Figure 3. Detail,* The Crowning of Thorns. *Sir Anthony Van Dyck. Oil on canvas, 2.23 x 1.76 m. The Prado Museum, Madrid.*

Larsen suggests, there is a certain characteristic in the painting indebted not to Reni but to Caravaggio "...in its handling of light and shade." The realistic focus on the rugged and soiled feet, the darkly shaded forms of the torso and the intent masculine nature of the facial expression with the firmly set jaw, for example, are characteristic of Caravaggio. The specifically highlighted areas of vegetation and the way the light brightens the lower edge of the book are also techniques Caravaggesque in nature that serve to create tension and are thus more typically Baroque in their theatricality.

If, as suggested by Brown, the Van Dyck *St. John in the Wilderness* was executed in Antwerp before the artist's Italian voyage in 1621, then it was more likely that Rubens himself was the artist's direct inspiration. Further likelihood of dating the picture nearer to this period comes in comparisons of Van Dyck's pictures in the mid- to later-1620's with the LACMA *St. John in the Wilderness*. While very convincing in its dramatic composition and the musculature of the torso, other parts, for example, the hands and the face, do not exhibit quite the degree of technical mastery common in Van Dyck's works later in the decade.

Much has been made by various scholars of the unstructured, rather limp appearance of the Baptist's right hand, which holds the scroll. It appears elongated, almost mannered in form, and the left hand which supports the pages of the book seems to be touched up and repainted. A recent conservation report bears this out, but examination of other paintings by Van Dyck, also from the pre-Italian period, circa 1620, show similar strengths and weaknesses. One example has been mentioned by Susan Barnes in her communication to IFAR. She refers in particular to the National Gallery of Ottawa's *Suffer Little Children to Come Unto Me* in which she compares the elongated fingers of the hand of Christ blessing, to the weak handling of the LACMA Baptist's right hand holding the scroll. Another similar treatment of the hand is found in the painting of the *Crowning of Thorns*, in the Prado Museum, Madrid (Figure 3). The Madrid torso is similarly configured and bathed in a creamy light that accentuates the anatomy. The hands of the resigned and tormented Christ are limply executed, and the fingers seem almost boneless.

But according to Susan Barnes other comparisons point to the style developed by Van Dyck while he was located and painting in Italy. She wrote to IFAR:

"The drawing and the soft handling of the legs, toes and foreground vegetation recall the Munich *Susannah and the Elders* [from the Italian period]....Also like the *Susannah* is the reduced palette of charcoals, white and pink highlights, flesh and red. Other evidence pointing to an Italian period date is the sparing use of impasto in clouds, book pages, and minimally in the face. This contrasts with late first Antwerp paintings such as *Susannah Fourment* (NGA, Washington, D.C.) [and] *St. Sebastian,* (NGS, Edinburgh)... where Van Dyck widely wields a loaded brush. One of the conclusions I reached in my dissertation and confirmed in the NGA show is that Van Dyck's most overtly "Venetian" impasto effects belong to his youthful work in Antwerp and that he quickly phased out that part of his technique after arriving in Italy."

When questions of specific dating occur, an answer is sometimes found in the provenance, which seemed the next logical step in this study.

The painting came to us with a distinguished, though partially undocumented, provenance which asserts that the picture had been in the Buen Retiro Castle, Madrid, the palace of Philip IV that was conceived and built by the Count Duke of Olivares in the 1630's, and soon became a repository for countless art objects. Inventories are impossible to consult, however, because some have been lost and others have not been organized for accessibility, thus confirmation was not possible. (Note 7) Also cited is the Duc de Persigny Collection, Madrid, and Cottier and Co., a New York and London gallery. Neither of these can, however, be corroborated.

However, a March 12, 1915 auction catalogue from the Anderson Galleries, New York, featuring works from Cottier and Co., indicates that the works were being sold by order of the 'trustee in bankruptcy,' a Mr. Walter P. Fearon. And this Mr. Fearon is indeed one of the documented owners of the LACMA picture, as noted above. This link lends greater credibility to the Cottier provenance, though the earlier collections listed must be considered hypothetical.

Following its first published reference, the LACMA *St. John in the Wilderness* appears to have been sold sometime between 1929, when it is last listed in an exhibition as the property of Walter Fearon, and 1939, when it was on loan to the New York World's Fair from Stephen S. Pichetto. (Note 8)

The painting passed from Mr. Pichetto to the Central Picture Galleries, New York, sometime prior to 1979, when the gallery lent it to the Princeton exhibition of 'Van Dyck's Religious Paintings'. It remained with Central Picture galleries until it was sold to the Castlemans.

A tantalizing reference, however, to a Van Dyck of St. John is found in the listing by Giovan Pietro Bellori in 1672 of the paintings in the collection of Sir Kenelm Digby. (See reference in Note 2). Could this refer to the Los Angeles *St. John*, or is this an untraceable and otherwise undocumented second *St. John*?

Sir Kenelm Digby was an English nobleman and a great friend and patron of Van Dyck. His portrait and that of his wife and family was painted on several occasions after Van Dyck settled permanently in London as the royal court painter to King Charles I in the late 1620's. According to an early biographer of the artist, Jules Guiffrey, Digby was instrumental in the artist's settling in England. (Note 9)

The English nobleman was appointed King Charles' ambassador to the Court of Pope Urban VIII in 1625. No mention is made of the date of acquisition of the picture of 'St. John the Baptist' by Sir Kenelm, but if it is identical with our picture, then we may suppose the acquisition occurred during Van Dyck's sojourn in Italy from 1621-27. Sir Kenelm arrived in Rome in 1625, after which time he became acquainted with the artist.

In conclusion, the painting *St. John in the Wilderness* that was submitted to IFAR for examination in order to determine authenticity has rightly been restored to the body of accepted works of the renowned portraitist and precocious assistant to Peter Paul Rubens, Sir Anthony Van Dyck. We find logical the dating, circa 1621-24, of early Van Dyck expert Susan Barnes, and acknowledge the temptation to identify it with the painting in Sir Kenelm Digby's inventory.

*Nancy J. Little*

**Notes**

Note 1. For chronology see A. Wheelock, S. Barnes, and J. Held, 'Anthony Van Dyck,' National Gallery of Art, Washington, D.C., 1991, exhibition catalogue, p. 75.

Note 2. Glück, Gustav, *The Early Works of Van Dyck*, Anton Schroll & Co., Vienna, 1925, pp. 22-31. Glück is referring to the important dictionary by Giovan Pietro Bellori, 'Le Vite de'Pittori, scultori e architetti moderni' 1972 Einaudi edition of the 1672 text, which mentions that among other religious pictures in the Sir Kenelm Digby collection was a 'San Gio. Battista nel deserto'. pp. 280-281.

Note 3. Barnes, Susan J., *Van Dyck in Italy, 1621-1628*, Ph.D. dissertation, Institute of Fine Arts, New York University, 1986, p. 380.

Note 4. Larsen, Eric, *The Paintings of Anthony Van Dyck*, 1988, *op.cit.*, Vol. II, p. 173.

Note 5. "Van Dyck as Religious Artist," by John Rupert Martin and Gail Feigenbaum, The Art Museum, Princeton University, 1979, cat. no. 32, reproduced in the catalogue.

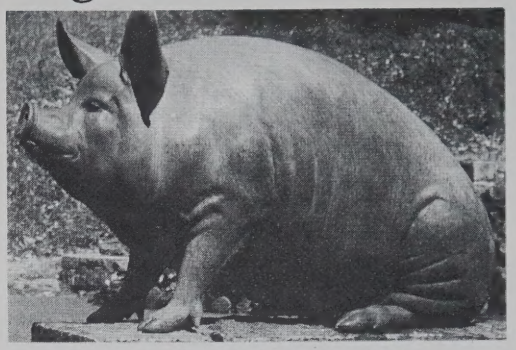
Note 6. D. Stephen Pepper, *Guido Reni, A Complete Catalogue of his Works with an Introductory Text*, Phaidon, Oxford, 1984, p. 249.

Note 7. Jonathan Brown and J.H. Elliott, *A Palace for a King and the Court of Philip IV*, Yale University Press, New Haven, 1980, p.viii.

Note 8. *Catalogue of European Paintings and Sculpture from 1300-1800, Masterpieces of Art, New York World's Fair*, May-October, 1939, compiled by George Henry McCall and William R. Valentiner, p. 50 cat. no. 101.

Note 9. *Sir Anthony Van Dyck, His Life and Work*, by Jules Guiffrey, translated from the French by William Alison, London, H. Henry & Co., Ltd. 1896, pp. 205-206.

# Stolen Pennsylvania Pig Found in Barn



*André Harvey,* "Helen" *(edition of 25)*

Is there a trend of stealing bronze sculptures for their meltdown value? This was the question posed in late June by James H. Duff, director of the Brandywine Conservancy Museum in Chadds Ford, Pennsylvania, when he called IFAR two days after the disappearance of a bronze figure of a pig. The answer was negative, although a famous historical incident came to mind. In the sixteenth century the city of Bologna melted down a Michelangelo bronze sculpture of Pope Julius II to make a cannon, "La Giulia," to aim against the pope and his army.

The authorities at first believed the theft might be a prank, but after a few days with no demands from the pignappers, another motive had to be found for the theft of the popular pig, a four-hundred pounder called Helen, stolen on the previous Saturday night from the museum's lighted but leafy lawn. Whoever removed Helen and her hefty masonry base had carefully restored the disturbed grass with fresh sod.

By mid-week, the state police and museum went public with the theft information. In short order, the parents of a 19-year-old who resides nearby realized that the bronze pig in their barn was hot and convinced their son to confess. He did and also provided the names of two partners in crime. Apparently, there was no plan to ransom or return Helen. Charges against the teenagers include theft, receiving stolen property, and criminal conspiracy.

The sculpture, one of an edition of 25 by André Harvey, a Wilmington sculptor, is valued at $45,000. The bronze would bring only $400.

*Constance Lowenthal*

# Theft Victim and Good Faith Purchaser: The Role of the FBI

Winter, *by Corrado Giaquinto (Italian 1690-1765). Stolen, restored, recovered.*

Stolen art cases almost always involve a little of something new and varied. The recently decided case of *Erisoty v. Rizik* in the Eastern District Court of Pennsylvania has more variety, let alone spice, than most. There, almost every issue of art law dealing with the interests of IFAR's concerns came to light, to wit: questions as to the authenticity of a work; as to when a work becomes stolen; if stolen, when the statute of limitation begins to run, and when it ends; the amount of innocence required to become a good faith purchaser; the quantity of due diligence required of a victim to protect his rights; the amount of diligence a purchaser must exercise; the significance of reporting a theft to independent third parties, such as IFAR or the Art Loss Register; if the theft of the work is covered by insurance, the rights of the insurance company if it pays the claim -- i.e., does it thereby become the owner of the work, and if the work appreciates in value considerably in the intervening years, may the victim who received the insurance proceeds retain the appreciation; if one repairs the work in good faith, unaware that the work has been stolen, will the conservator be entitled to compensation; the proper role of the FBI in recovering stolen art from good faith purchasers and assisting private parties in asserting their rights.

Every one of these questions was express or implicit in the *Erisoty* case. The facts were as follows:

In approximately 1940, the defendants' parents acquired four paintings believed to be by Corrado Giaquinto. In 1960, the paintings were stolen and the defendants' sister reported the theft to the D.C. Metropolitan Police Department and the FBI. The paintings were covered by a Homeowner's insurance policy and the insurance company paid the defendant $15,000 for three of the paintings ($5,000 per painting).

In 1961, a daughter received a tip that one of the paintings had been sold at the now defunct Savoy Art Gallery in New York City. In 1972, the son notified the Art Dealers Association of the stolen painting, according to his testimony. There was no contact between the defendants' family and the FBI between 1979 and August 1993. There was no notice to museums or the media (newspapers and periodicals) about the theft.

In 1988, a cleaning service was hired to remove furniture from a home in Philadelphia, and during the cleaning the owner of the service discovered the subject painting, which was in pieces. An agent employed by the cleaning service went to the Philadelphia Museum of Art which solicited the views of three experts who concluded that the painting could be attributed to Giaquinto. Thereupon, the possessor sent the painting to a local auction house for sale.

One of the plaintiffs, a professional paintings conservator, previewed the painting prior to the auction, and at the auction his high bid of $25,000 was knocked down. He then spent four years restoring the painting.

In 1992, one of the defendants learned of IFAR and in July 1992 filed an Art Theft Report and offered a reward. When IFAR published a report of the theft, a curator, who had worked at the Philadelphia Museum of Art and was now working at The Kimbell Museum in Texas, advised the Philadelphia Museum that the subject painting was published in *IFARreports*, and the museum contacted IFAR. In July 1993, IFAR advised the FBI about the stolen painting and that the Philadelphia Museum had seen the painting in 1989.

The FBI then went to one of the plaintiffs, advised him that the painting had been stolen, and demanded the painting from him. After initially refusing, the plaintiff complied and surrendered the painting upon being told that it would be seized if he did not. Now armed with the painting, the FBI asked the defendants if the painting had been insured. Upon learning that it had been, the FBI advised the defendants that the painting would not be released to them unless they received a release from the insurance company which had paid for the loss.

In September 1993, the insurance company agreed to release the painting to the defendants in exchange for $5,000, the amount paid in 1960 for the loss of the painting. The FBI then delivered the painting to the defendants. In September 1993, the plaintiffs' lawyer demanded the return of the painting. After refusal, this lawsuit was instituted for ownership of the painting or in the alternative for damages on a quantum merit basis for the restoration of the painting.

As for values, the Court found that in 1962 the painting had a fair market value of approximately $9 to $10 thousand; in 1990, $75 to $125 thousand; and in 1993, $200 thousand.

The arguments sounded like a mini-course in art law and the impact of the Uniform Commercial Code on the relevant issues.

The plaintiffs argued: (1) There was no diligence on the part of the defendants; (2) the defendants lost title to the painting when the insurance proceeds were paid; and (3) inasmuch as the painting was

"entrusted" to an "art dealer," the plaintiffs, as purchasers, acquired good title at the sale.
The Court held:

1) Despite the insurance recovery, the defendants had a continuing interest in the painting to warrant consideration of their efforts under the due diligence criteria of the applicable rule; and

2) Here, there was void title, not voidable title, and therefore, under the basic common law view, the purchaser did not obtain good title. A thief cannot pass good title, even to a bona fide purchaser for value.

In the course of its opinion, the Court considered the various rules that have been ruled to apply to a stolen art situation, viz., (a) the demand and refusal rule; (b) the laches rule; and (c) the discovery rule. In this case, the parties agreed that the discovery rule was to govern the dispute, and the Court ruled that even though in the normal situation the victim is the person seeking possession of the artwork, the same rule would be applicable here where the victim of the theft was resisting the demand of the good faith purchaser. In such event, the Court further ruled that the burden of proving due diligence under the discovery rule was on the victim, in this case the defendants. In examining the evidence the Court found that the defendant's efforts were "reasonably diligent" in attempting to discover the possession of the stolen item. Thus, the statute of limitations was tolled until discovery. Accordingly, the defendants are entitled to maintain possession and ownership of the painting.

The Court ruled that the plaintiffs are entitled to pursue their claim for restoration on a quantum merit basis. Subsequent to the decision, in an exceptional move agreed by both parties, the Court has indicated it will approve plaintiffs' motion to appeal the ruling on ownership prior to proceeding to the restoration claim.

The case is of interest on a number of levels.

First, one implicit issue is the role of the FBI in dealing with stolen art. Here, it can be seen that the Bureau acted as an enforcer of one party's civil rights as against another's. When the FBI representative decided that the plaintiffs deliver the painting to him, he was denying its retention by good faith purchasers. There was still to be determined the respective rights of two innocent parties: the victims of the theft and the good faith purchasers. The plaintiffs were not thieves, and a serious question is raised as to whether the FBI should have played such a role. Indeed, the representative of the FBI demanded the painting without the service of any judicial process.

Second, there is a question as to whether the FBI had a right to insist that the defendants justify their receipt of insurance proceeds and obtain an assignment from the insurance company. Again, the FBI elected to determine the civil rights between private parties. It might well be appropriate for the FBI to have ascertained if insurance coverage existed (although even that is questionable) and perhaps notified the carrier, but to require an assignment from the insurance company seems excessive. While there is much to be said to favor victims over good faith purchasers, it is quite something else to favor insurance carriers over victims. Moreover, if there is an appropriate statute of limitation provision with respect to rights of victims versus good faith purchasers, what is the relevant statute of limitation relating to rights of insurance carriers and insureds?

Third, the substance of the rights of the insurance company against an insured is of particular significance to the interests of IFAR and the Art Loss Register. Traditionally, it has been understood that most insurance policies provide that when a claim is paid for stolen items, the insurer becomes the owner of the item and any remaining salvage value belongs to it. With respect to art, of course, the property's value often appreciates rather than declines. In the case of the Art Loss Register and IFAR, many of its supporters are insurance companies. As such, they have a vital interest in locating stolen art which they have insured. If, however, they restrict themselves to recapturing only the covered loss – the proceeds paid to the insured – they may be depriving themselves of very substantial appreciation when the property is recovered many years later.

This case is a good example of the economics. The insurance company paid $5,000 for the loss in 1960. In 1993, thirty years later, the victim returned the same amount (without interest) to the insurance company, and at that time the Court's determination of the painting was $200,000. It does not take too much imagination to see that there is little or no reward to the insurance company, and it is difficult to determine from this case the reasoning behind the Court's generous position for the victim. Certainly, there could have been some accommodation between the parties and some middle ground reached. Of course, the claim for restoration is still open and it may be that the plaintiff-restorer will receive a substantial sum for his work. This, however, is quite independent of the rights of the insurance company. In any event, it may well be prudent for insurance companies to reconsider their legal and moral rights in assigning ownership of valuable paintings to insureds, particularly now where there is a greater opportunity, largely through the efforts of the Art Loss Register and IFAR, to recover stolen art.

One of the truisms of cases involving stolen art is that more questions are raised than answered. And this case fits the pattern.

*Franklin Feldman*

# Recoveries

## Fine Arts

**Paintings, Pastels, Mixed Media Works, Watercolors**

Anthonissen, Henrick van (Dutch, 1600-1660). *Two Flat Boats at Sea*. Oil on panel. 38.0 x 50.0 cm. N87.57.12. Amsterdam, The Netherlands. Nov. 9, '86. (*IFARreports*, Mar. '87, no. 182)

Berchem, Nicolaes (Dutch, 1620-1683). *Landscape*. Oil on canvas. 40.0 x 60.0 cm. *N95.125. Vinkeveen, The Netherlands. Nov. 19, '94. (*IFARreports*, June '95, no. 490)

Bles, David Joseph (Dutch, 1821-1899). *After Dinner*. Watercolor. 41.0 x 56.0 cm. *N87.57.11. Amsterdam, The Netherlands. Nov. 9, '86. (*IFARreports*, Mar. '87, no. 191)

Harpignies, Henri J.(French, 1819-1916). *Menton*. N87.57.16. Amsterdam, The Netherlands. Nov. 9, '86. (*IFARreports*, Mar. '87, no. 200)

Jongkind, Johan Barthold (Dutch, 1819-1891). *The Cart, Near Isère*. *N87.57.15. Amsterdam, The Netherlands. Nov. 9, '86. (*IFARreports*, Mar. '87, no. 192)

Storck, Abraham J. (Dutch, 1635-1704). *Boats in Port, Amsterdam*. Oil on canvas. 59.0 x 74.0 cm. *N87.57.1. Amsterdam, The Netherlands. Nov. 9, '86. (*IFARreports*, Mar. '87, no. 187)

Victors, Jacomo (Dutch, 1640-1705). *Rooster, Hens and Ducks*. Oil on canvas. 52.0 x 65.0 cm. *N87.57.5. Amsterdam, The Netherlands. Nov. 9, '86. (*IFARreports*, Mar. '87, no. 188)

Viollet le Duc, Adolphe Etienne (French, 1817-1878). *Path Along a River*. Oil on canvas. 27.0 x 35.0 cm. *N87.57.8. Amsterdam, The Netherlands. Nov. 9, '86. (*IFARreports*, Mar. '87, no. 203)

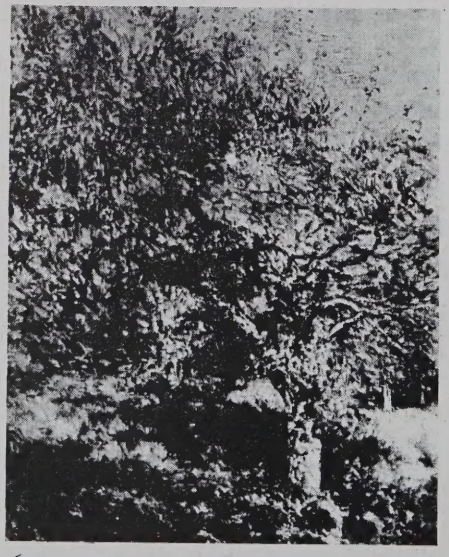
## Decorative Arts

**Liturgical Objects**

Chalice (Italian, 14th-15th century). Copper, enamel, and gold. Ht. 18.0 cm. *N94.203. Basse Terre, Guadeloupe, France. Jan. 18, '94. (*IFARreports*, Aug. '94, no. 497)

4

5



6

# *Missing Art Alert*

**Missing Objects**
*Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.*

## Fine Arts

**Paintings, Pastels, Mixed Media Works, Watercolors**

*French, 19th Century*

4 DEGAS, Edgar (1834-1917). *Femme se chauffant*. Pastel. *N95.241.2. Paris, France. Jan. 1, '40.

5 DEGAS, Edgar (1834-1917). *Landscape*. Pastel. *N95.241.1. Paris, France. Jan. 1, '40.

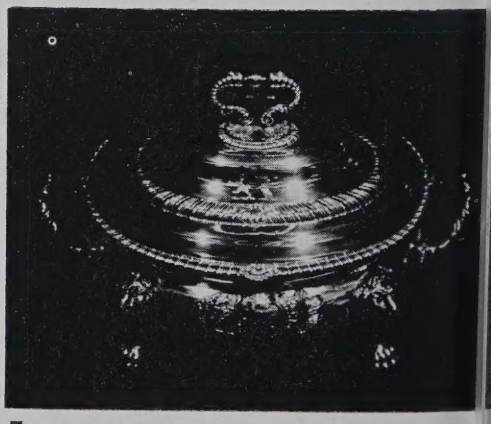
6 RENOIR, Pierre-Auguste (1841-1919). *Apple Tree in Bloom*. Oil. *N95.241.3. Paris, France. Jan. 1, '40.

## Decorative Arts

**Silver**

*English, 19th Century*

7 George III tureen, circa 1810. Silver. With hallmarks on underside. Engraved with heraldic symbols. One of a pair. *N95.267.1. New York, NY. Jun. 1, '94.



7

# *Stolen Art Alert*

*In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol*

**Stolen Objects**

*The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.*

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

*All items are registered in the data-base of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.*

***Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.***

## Fine Arts

**Paintings, Pastels, Mixed Media Works, Watercolors**

*American, 20th Century*

753 AVERY, Milton (1893-1965). Quarry Bathers, 1944. Watercolor on paper. 56.5 x 77.5 cm. In shades of white, brown, pink, green and black or dark blue. *N95.269.1. San Francisco, CA. Jul. 5, '95.

754 BATES, David (b. 1952). Water Turkeys, 1989. Oil on paper. 76.8 x 58.4 cm. N95.269.6. San Francisco, CA. Jul. 5, '95.

755 JORDAN, Robert (b. 1925). In a Barn. 1991. Oil on canvas. 69.8 x 101.6 cm. N95.230.1. New York, NY. Mar. 30, '95.

756 JORDAN, Robert (b. 1925). The Windy Day. Oil on canvas. 40.6 x 50.8 cm. N95.230.2. New York, NY. Mar. 30, '95.

757 STEINBERG, Saul (b. 1914). *Exeter*, 1971. Watercolor and crayon. 57.8 x 73.7 cm. Signed l/c? Urban landscape. Buildings in background, one with the sign "Exeter." *N95.269.4. San Francisco, CA. Jul. 5, '95.

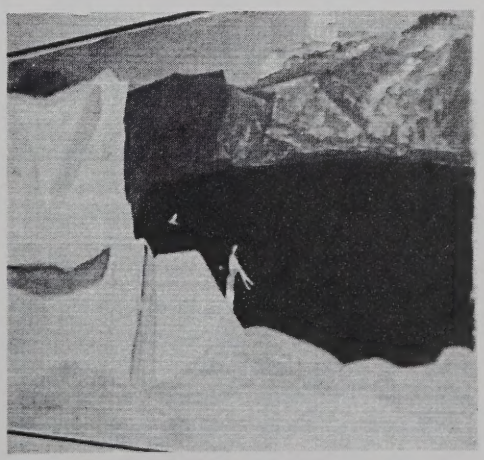
758 THIEBAUD, Wayne (b. 1920). *Ripley Street Ridge Study*, 1975. Oil on canvas. 40.6 x 30.5 cm. Signed l/r. Abstract depiction of a street in various colors including blue, green, red, yellow, and white. *N95.269.5. San Francisco, CA. Jul. 5, '95.

759 TURNBALL, David (b. 1935). *Thomas Point Lighthouse*. Oil on canvas. Marine scene depicting a lighthouse. Signed l/r? N95.233.1. Towson, MD. Nov. 23, '94.

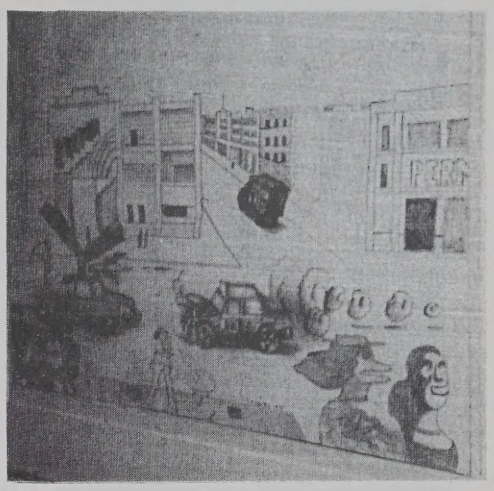
*Austrian, 19th Century*

760 LIEBSCHER, Karl. *Beach Landscape*. Oil on linen. 35.0 x 45.0 cm. *N95.271.1. Steyr, Austria. Feb. 24, '95. Interpol Number: GZII-13/62/95

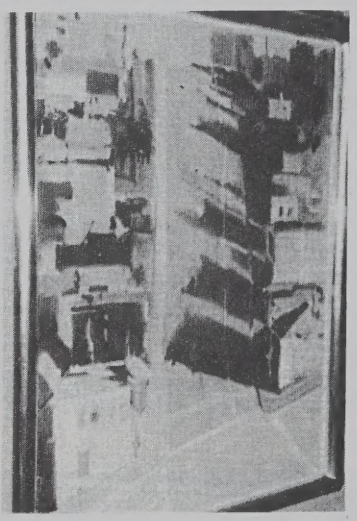
761 STEINER. *Still Life with Flowers*. Oil on linen. 50.0 x 45.0 cm. Vase on the tabletop with flowers. *N95.271.2. Steyr, Austria. Feb. 24, '95. Interpol Number: GZII-13/62/95



753



757



758

760

762

762. *Interior Scene*, 1800-1850. Oil on tin. 35.5 x 25.5 cm. Inventory # VA/1473. *N95.193.8. Valtice, Czech Republic. Jan. 1, '90. Interpol Number: E-193/10-1994

763 *Portrait of a Girl*, 1800-1850. Pastel. 35.0 x 26.0 cm. Inventory # 141/979. *N95.193.9. Valtice, Czech Republic. Jan. 1, '90. Interpol Number: E-193/10-1994

764 *The Veterinarian*, 1800-1850. Oil on tin. 34.0 x 25.0 cm. Inventory # VA/1470. *N95.193.7. Valtice, Czech Republic. Jan. 1, '90. Interpol Number: E-193/10-1994

765 WAILAND, Friedrich (1821-1904). *Portrait of a Little Girl*, 1897. Watercolor on paper. 18.0 x 11.0 cm. Inventory # VA/1376. *N95.193.11. Valtice, Czech Republic. Jan. 1, '90. Interpol Number: E-193/10-1994

*Austrian, 20th Century*

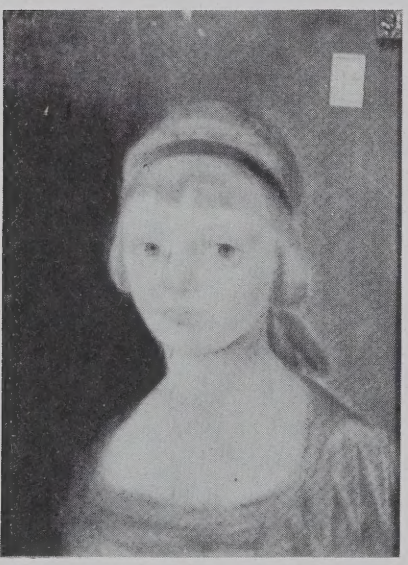
766 HOFFMAN, Hans (1880-1966). *Our House*, 1943. Watercolor on paper. 44.5 x 60.3 cm. Abstract depiction of a house in various colors including green, purple, blue, gold, red, pink, fuschia, and orange. Signed and dated l/r. *N95.269.2. San Francisco, CA. Jul. 5, '95.

*Belgian, 19th Century*

767 MUSIN, Auguste Henri, Attr. to (1852-1920). *Seascape*. Oil on canvas. 76.2 x 91.4 cm. Painted in the Dutch 17th-century style. Stamped on verso Gumps (San Francisco store), with a mid-19th century date. *N95.260.1. Miami, FL. May 26, '95. *Reward.*

*European, 18th Century*

768 YOUMODSKY, Nazar. *Two Turkmen*, 1780. Pencil and watercolor. 23.5 x 16.5 cm. Recorded under inventory No. G-80/2650. Dated and signed beneath each figure: 14 Nov./Yumudsky Osetiny. *N95.288.32. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994



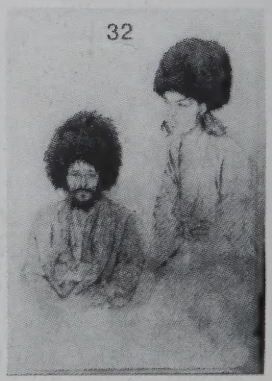
763

764

765

766

767




768

769

771

772

*European, 19th Century*

769 GUN, K. *Portrait of a Man,* circa 1850. Watercolor on paper. 29.0 x 18.0 cm. Signed l/r. Recorded under inventory No. G-39/1738. *N95.288.15. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

770 *Park Scene.* Paint on paper. 30.0 x 20.0 cm. Recorded under inventory No. 77/2747. Monogrammed l/r: N.U. *N95.288.43. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

*Flemish, 17th Century*

771 BROUWER, Adriaen (1605-38). *Portrait of a Peasant.* Oil on panel. 20.0 x 16.5 cm. *L94.1404.5. Zurich, Switzerland. Oct. 21, '94.

772 BROUWER, Adriaen (1605-38). *Self-Portrait.* Oil on panel. 27.0 x 20.0 cm. *L94.1404.4. Zurich, Switzerland. Oct. 21, '94.

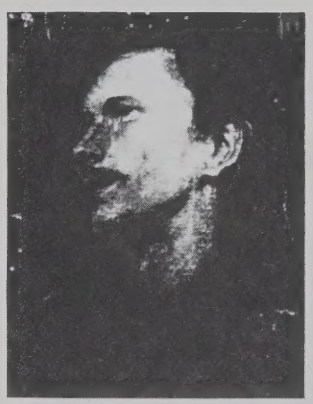
773 DYCK, Sir Anthony van (1599-1641). *Portrait of a Lady.* Oil on canvas. 69.0 x 52.0 cm. *L94.1404.3. Zurich, Switzerland. Oct. 21, '94.

774 DYCK, Sir Anthony van (1599-1641). *Portrait of a Monk,* 1622. Oil on canvas. 37.5 x 31.5 cm. *L94.1404.2. Zurich, Switzerland. Oct. 21, '94.

*French, 19th Century*

775 CRISSE, Lancelot-Theodore Turpin de (1782-1859). *Landscape with Deer.* Oil on canvas. 71.0 x 94.5 cm. *L95.109.1. Paris, France. Jan. 11, '95.

773



774

775

776

777

778

779

*German, 19th Century*

776 KRUGER, Franz. *Horsemen*, 1850-1875. Oil? 63.0 x 78.0 cm. Inventory # 149/768. *N95.193.10. Valtice, Czech Republic. Jan. 1, '90. Interpol Number: E-193/10-1994

777 SCHMIDT, G. *Czar Peter I.* Paint on paper. 22.0 x 28.5 cm. Recorded under inventory No. G-280/3680. Oval. Inscribed in Latin, beginning: "Petrus Alexeew Macnus Dominus." *N95.288.37. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

*Italian, 16th Century*

778 RAPHAEL URBINUS, Attr. to (1483-1520). *Madonna of the Carnation*, 1506. Oil on panel. 28.2 x 22.8 cm. *L94.1404.1. Zurich, Switzerland. Oct. 21, '94.

*Italian, 18th Century*

779 ROSSI, Mariano, Attr. to (1731-1807). *Holy Trinity and Souls in Purgatory*. Oil on canvas. 380.0 x 250.0 cm. *N95.283.1. Sciacca, Italy. Mar. 3, '93. Interpol Number: E-42/1-1995

*Italian, 19th Century*

780 VINCENZO, Irolli (1860-1949). *A Girl*. Oil on canvas. Signed on verso. *N95.285.5. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

*Italian, 20th Century*

781 CASORATI, Felice. *A Figure*, 1952. Pastel. 50.0 x 35.0 cm. Signed: C.F. Inscribed on verso: No. 11178. *N95.285.8. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

782 CASSINARI, Bruno (b. 1912). *A Figure*. Oil on canvas. 60.0 x 50.0 cm. Signed l/r and on verso. *N95.285.11. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

780

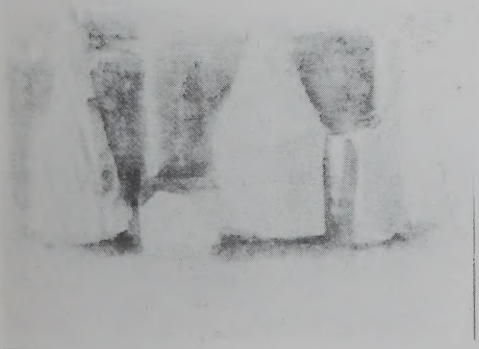
781

782

783

784

785



786

783 GUTTUSO, Renato (1912-90). *Reclined Nude*. Tempera on paper. Ht. 40.0 cm. Signed l/r: Guttuso. *N95.285.10. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

784 GUTTUSO, Renato (1912-90). *Swimming Pool*. Tempera on paper. Signed l/l. *N95.285.9. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

785 MORANDI, Giorgio (1890-1964). *Still Life*, 1956. Watercolor on paper. 22.0 x 29.0 cm. Stylized pots and bottles. Signed l/r. *N95.285.1. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

786 MORANDI, Giorgio (1890-1964). *Still Life*. Watercolor on paper. 22.7 x 30.0 cm. Signed l/r: Morandi. Stylized pots and bottles. *N95.285.2. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

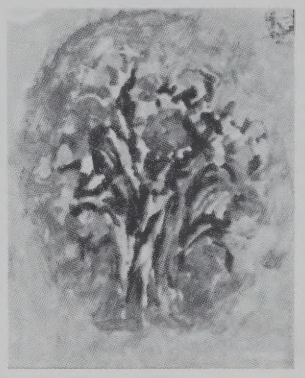
787 MORLOTTI, Ennio (b. 1910). *Bouquet of Flowers*, 1960. Pastel. 80.0 x 60.0 cm. Signed l/r. *N95.285.12. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

788 MORLOTTI, Ennio (b. 1910). *Bouquet of Sunflowers*. Oil on canvas. 54.0 x 48.0 cm. Signed l/r: Morlotti. *N95.285.3. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

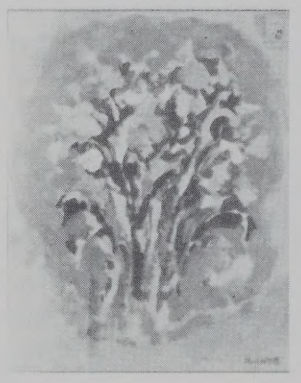
789 MORLOTTI, Ennio (b. 1910). *Bouquet of Sunflowers*. Oil on canvas. 59.0 x 49.0 cm. Signed l/r: Morlotti. *N95.285.4. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

790 SIRONI, Mario (1885-1961). *Periphery*. Oil. 33.0 x 35.0 cm. Signed l/r. *N95.285.7. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

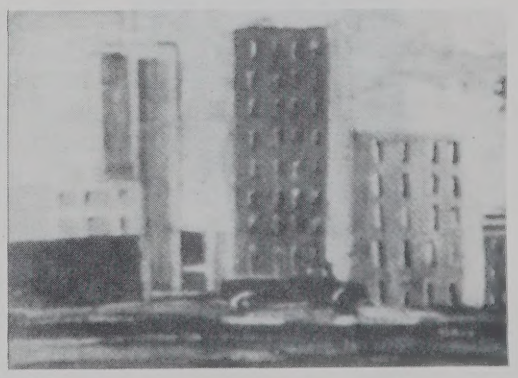
787



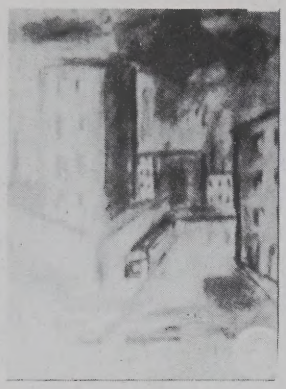
788



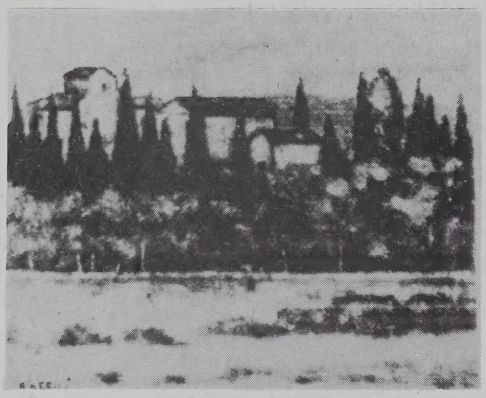
789



790



791



792

793

794

791 SIRONI, Mario (1885-1961). *Suburbs*. Mixed media. 40.0 x 35.0 cm. *N95.285.13. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

792 SOFFICI, Ardengo (1879-1964). *Landscape*. Oil on canvas. 40.0 x 42.5 cm. Signed l/l: SOFFICI. *N95.285.6. Cassano d'Adda, Milan, Italy. Dec. 31, '93. Interpol Number: E-206/11-1994

*Polish, 18th Century*

793 *Holy Trinity*. Tempera on canvas. 160.0 x 120.0 cm. *N95.252.1. Ropnica Gorna, Poland. Apr. 20, '92. Interpol Number: E-39/1-1995

794 *St. Roch*, circa 1780. Oil on canvas. 106.0 x 80.0 cm. *N95.254.1. Obozin, Gdansk, Poland. Apr. 5, '92. Interpol Number: E-38/1-1995

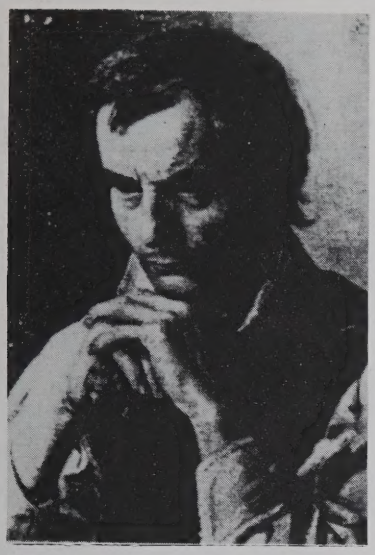
795 *St. Stanislas Kostka*, circa1780. Oil on canvas. 55.0 x 38.5 cm. *N95.254.2. Obozin, Gdansk, Poland. Apr. 5, '92. Interpol Number: E-38/1-1995

795

*Russian, 20th Century*

796 JACMAN, Riva. *Sentinels*, 1920. Oil on masonite. 63.5 x 76.2 cm. Signed l/r. *N95.232.1. Los Angeles, CA. Jan. 17, '94.

796



797

800

98

*Swiss, 19th Century*

797 KUNZLI, Hartmann Friedrick (1824-64). *Portrait of a Man*. Oil. 48.0 x 33.5 cm. *L94.1404.6. Zurich, Switzerland. Oct. 21, '94.

799

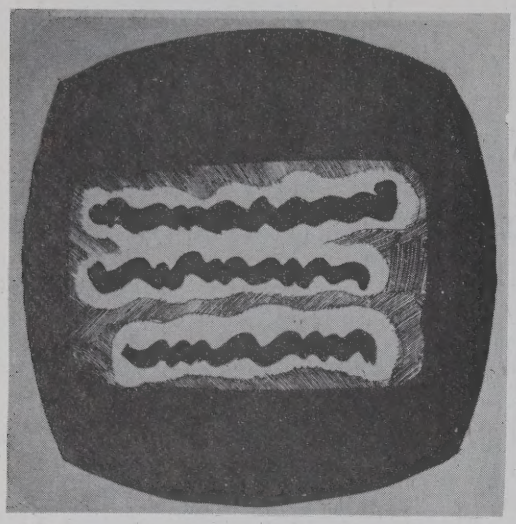
798 STEFFAN, Johann Gottfried (1815-1905). *Mountainous Landscape*, 1858. oil. 29.5 x 40.5 cm. *L94.1404.7. Zurich, Switzerland. Oct. 21, '94.

**Prints, Drawings**

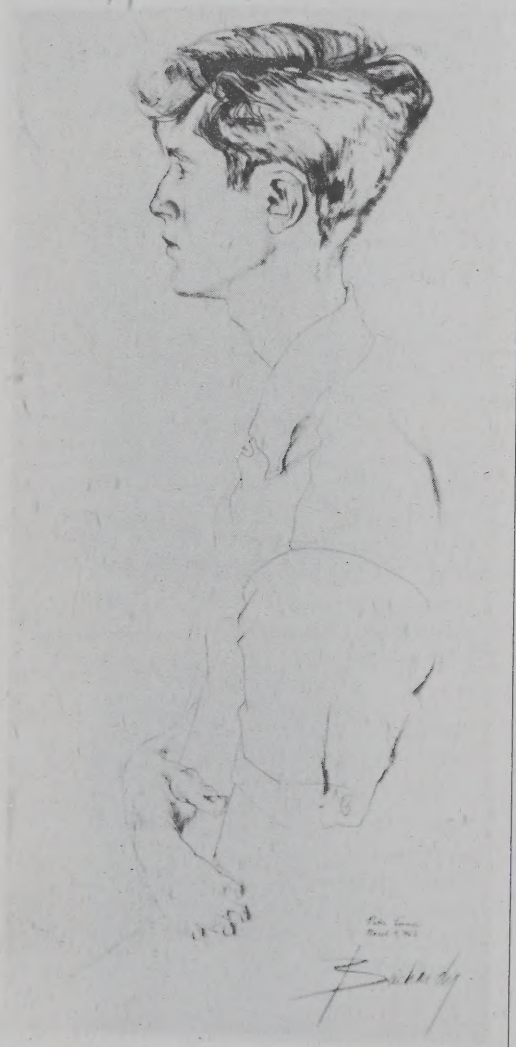
*American, 19th Century*

799 HOMER, Winslow (1836-1910). *Bo-Peep*, 1879. Pencil, color crayon and chinese white on greenish brown paper. 13.3 x 19.5 cm. Monogrammed l/r: WH. *N95.298.1. Ipswich, MA. Jan. 16, '69.

800 SLOAN, John (1871-1951). *Connoisseurs of Prints*, 1905. Etching on laid paper. 12.7 x 17.9 cm. Signed in pencil l/r: John Sloan. Titled in pencil l/l: Connoisseurs of Prints. *N95.231.1. Los Angeles, CA. May 5, '95.



801



802

*American, 20th Century*

801 ALTOON, John (b. 1925). *Untitled*, 1965. Lithograph on wove paper. 46.2 x 46.4 cm. Signed in pencil l/r. Edition No.: 79/100. Has a slight tear at the edge. *N95.231.2. Los Angeles, CA. May 5, '95.

802 BACHARDY, Don. *Portrait of Peter Loomer*, 1963. Pencil and ink on paper. 91.4 x 60.0 cm. Titled, signed and dated l/r: Peter Loomer/March 9, 1963/ Bachardy. *N95.286.1. Los Angeles, CA. Jan. 1, '94.

803 BACHARDY, Don. *Portrait of Peter Loomer*, 1963. Pencil and ink on paper. Ht. 91.4 cm. Signed l/l: Bachardy. Titled and dated l/r: Peter Loomer/ March 9, 1963. *N95.286.2. Los Angeles, CA. Jan. 1, '94.

804 JACQUETTE, Yvonne (b. 1934). *San Francisco from the Embarcadero*. Colored chalk on brown paper. 49.5 x 42.5 cm. In three parts. Alternate title: *Glimpse of Manhattan Night I.* *N95.269.3. San Francisco, CA. Jul. 5, '95.

*Austrian, 18th Century*

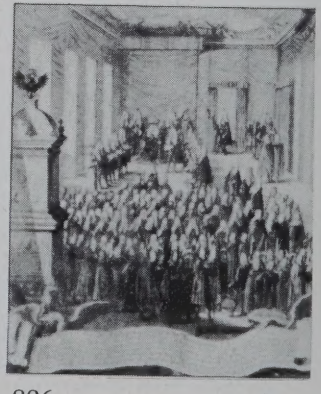
805 HACKHOFER, Johan Cyriak (1675-1731). *Feast in a Castle.* Engraving. 28.0 x 38.0 cm. Collaboration with J. Pfeffel. Inventory # 179/226. *N95.193.2. Valtice, Czech Republic. Jan. 1, '90. Interpol Number: E-193/10-1994

806 HACKHOFER, Johan Cyriak (1675-1731). *Homage to J. Fridrich*, 1750. Engraving. 56.0 x 42.0 cm. In the foreground a banner with a lengthy inscription, borne by two flying eagles. Collaboration with E. (C?) Engelbrecht and J. Pfeffel. Inventory # 250. *N95.193.1. Interpol Number: E-193/10-1994

803

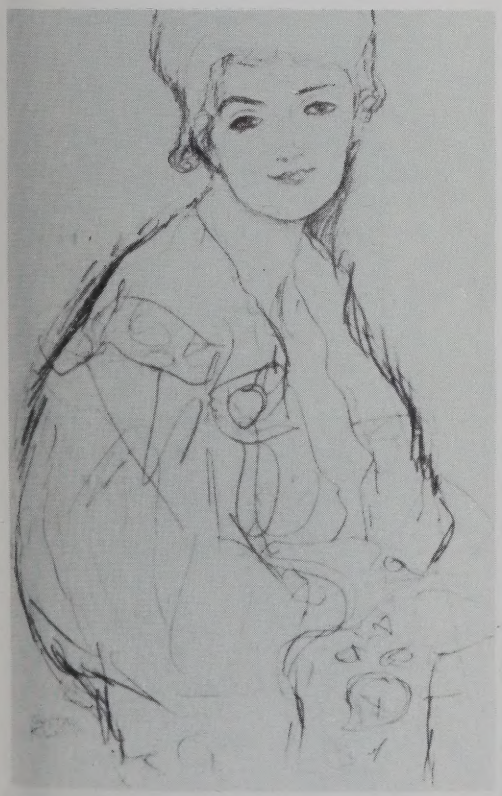
804

805



806

807



808

*Austrian, 19th Century*

807 GLEDITSCH, Paul (1793-1872). *Baptism of Christ (After Guido Reni)*, circa 1850. Engraving. 63.0 x 47.0 cm. Inventory # 150/759. *N95.193.6. Valtice, Czech Republic. Jan. 1, '90. Interpol Number: E-193/10-1994

808 KLIMT, Gustav (1862-1918). *Bust-Length Portrait to the Right, Face Frontal*. Pencil on paper. 50.0 x 33.0 cm. Signed l/l: "Gustav Klimt." *N95.274.7. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

809 KLIMT, Gustav (1862-1918). *Bust-Length Portrait in Three-Quarter View to the Left*. Pencil on paper. 50.0 x 33.0 cm. *N95.274.10. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

810 KLIMT, Gustav (1862-1918). *Crouching Nude to the Right with Long Hair*. Colored pencil on paper. 55.0 x 35.0 cm. Signed l/l: "Gustav Klimt." *N95.274.16. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

811 KLIMT, Gustav (1862-1918). *Female Nude Standing to the Left, Her Face Behind Her Hair*. Colored pencil on paper. 56.0 x 37.0 cm. Signed: l/l: "Gustav Klimt." *N95.274.12. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

812 KLIMT, Gustav (1862-1918). *Nude Seated, Seen from the Front*. Pencil on paper. 50.0 x 32.0 cm. SIgned l/l: "Gustav Klimt."*N95.274.3. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

813 KLIMT, Gustav (1862-1918). *Portrait from the Front, Right Hand on Chin*. Pencil, colored pencil on paper. 50.0 x 33.0 cm. Signed l/r: "Gustav Klimt." *N95.274.8. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

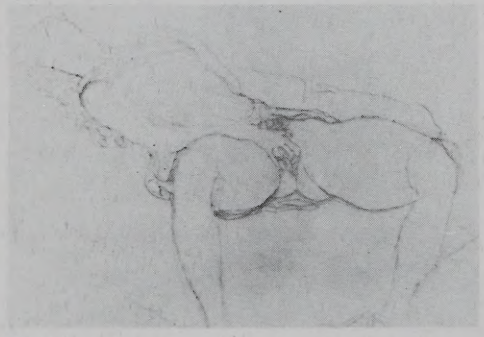
812

813

814

815

816



817

814 KLIMT, Gustav (1862-1918). *Reclining Half-Nude Turned to the Right*. Pencil on paper. 38.0 x 57.0 cm. Signed l/l: "Gustav Klimt." *N95.274.11. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

815 KLIMT, Gustav (1862-1918). *Reclining Nude Half-length*. Pencil on paper. 37.0 x 56.0 cm. Signed l/r: "Gustav Klimt." *N95.274.2. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

816 KLIMT, Gustav (1862-1918). *Reclining Nude to the Right*. Pencil on paper. Signed l/r: "Gustav Klimt." *N95.274.14. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

817 KLIMT, Gustav (1862-1918). *Reclining Nude, Half-Length*. Pencil on paper. 39.0 x 57.0 cm. Signed l/l: "Gustav Klimt." *N95.274.5. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

818 KLIMT, Gustav (1862-1918). *Seated Figure from the Front*. Pencil on paper. 50.0 x 33.0 cm. Signed l/l: "Gustav Klimt." *N95.274.6. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

819 KLIMT, Gustav (1862-1918). *Standing Nude with Back Somewhat to the Right*. Pencil on paper. 57.0 x 38.0 cm. Signed l/l: "Gustav Klimt." *N95.274.17. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

820 KLIMT, Gustav (1862-1918). *Standing Nude with Long Hair to the Left*. Pencil on paper. 57.0 x 37.0 cm. Signed l/r: "Gustav Klimt." *N95.274.4. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

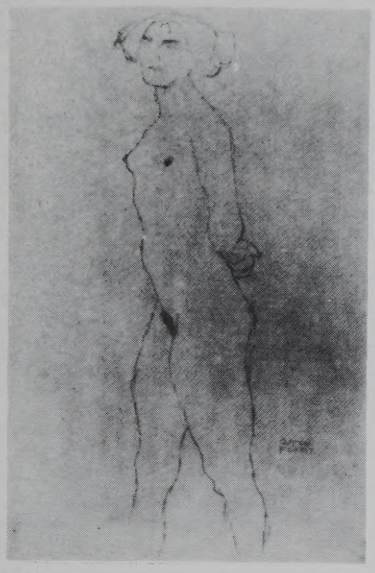
821 KLIMT, Gustav (1862-1918). *Standing Nude with Long Hair, Frontal*. Pencil on paper. 66.0 x 37.0 cm. Signed l/l: "Gustav Klimt." *N95.274.13. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

818

819

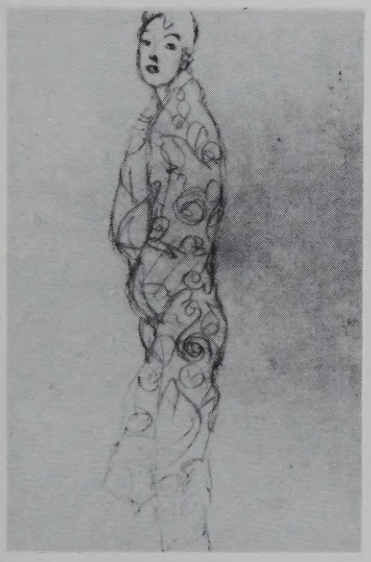
820

821



822

823



824

822 KLIMT, Gustav (1862-1918). *Striding Nude to the Left, Hands Behind Her Back.* Pencil on paper. 56.0 x 29.0 cm. Signed l/r: "Gustav Klimt." *N95.274.15. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

823 KLIMT, Gustav (1862-1918). *Two Friends.* Pencil on paper. 57.0 x 35.0 cm. Signed l/l: "Gustav Klimt." *N95.274.1. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

824 KLIMT, Gustav (1862-1918). *Woman in Kimono to the Left.* Pencil on paper. 50.0 x 33.0 cm. Signed l/r: "Gustav Klimt." *N95.274.9. Vienna, Austria. Apr. 6, '95. Interpol Number: GZII 4.843/SB/9

*Austrian, 20th Century*

825 GROSEL, Bruno. *Parish Church in Pielachtal,* 1967. Pencil and paper. 31.0 x 24.0 cm. Signed: l/r. N95.273.1. Kirchberg/Pielach, Austria. Mar. 22, '95. Interpol Number: GZP49.900/95-DI

*Belgian, 19th Century*

826 WILLE, J.G. *Tavern Scene.* Woodcut. 22.0 x 28.5 cm. After Adriaen Ostade. Recorded under inventory No. G-220/3610. Inscribed in French at lower edge, beginning: "Peint par Adrien Ostade, gravé par J.G. Wille graveur du Roi.". *N95.288.36. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

*Estonian, 20th Century*

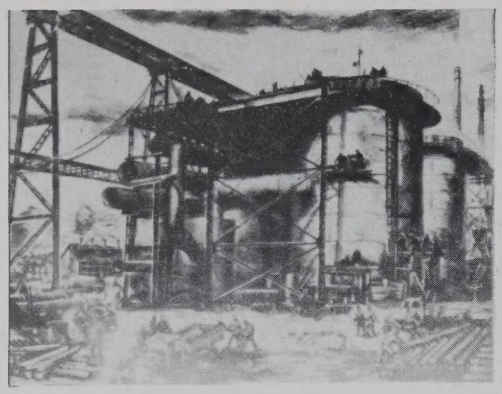
827 BRAUER, Iohann. *A Foundry.* Engraving. 37.0 x 47.5 cm. Recorded under inventory No. G-1788. With an inscription in German at the bottom. Dimensions of plate: 24.0 x 32.0 cm. *N95.288.9. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

828 BRAUER, Iohann. *Seascape.* Engraving. 32.5 x 46.5 cm. Recorded under inventory No. G-1791. Signed below the image and also inscribed in German. Dimensions for plate only: 12.2 x 17.2 cm. *N95.288.16. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

826

827

828



829

829 LEPP, E.A. *An Industrial Scene.* Print on paper. 18.5 x 24.0 cm. Recorded under inventory No. G-1093. *N95.288.6. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

830 LEPP, E.A. *Landscape.* Woodcut. 17.0 x 12.5 cm. Recorded under inventory No. G-1095. Inscribed in Estonian l/r. *N95.288.34. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

*European, 20th Century*

831 KANJO, R.Y. Bookplate, 1959. Woodcut. 6.5 x 4.0 cm. Signed at base and dated: "59." Inscribed on verso: DVP 34008. Recorded under inventory No. G-1417. Inscribed: "Ex Libris Paul Keres." *N95.288.10. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

832 KONSTANTINOV, F. Illustration for "Mzyri.". Woodcut on paper. 3.5 x 4.5 cm. Recorded under inventory No. G-1432. Signed by the engraver l/r. Inscribed on verso: No. DVP 24944. Illustration for the poem by Lermontov. Mzyri, lying at the bottom of a river, surrounded by fish playing in the rays of the sun. The numeral "23" in the foreground. One of numerous illustrations for the poem which were stolen at the same time. *N95.288.27. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

833 PUCHKURTE, L. Praha 1960. Linocut on paper. 47.0 x 31.0 cm. Recorded under inventory No. G-1471. Inscribed on verso: No. DVP 33661. A cityscape of Prague. *N95.288.42. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

*French, 17th Century*

834 LARMESSIN, Nicolas (The Elder) (1638-94). *Portrait of Two Men.* Woodcut. 34.5 x 25.0 cm. After a work by Raphael. Recorded under inventory No. G-236/3635. *N95.288.35. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

830

831

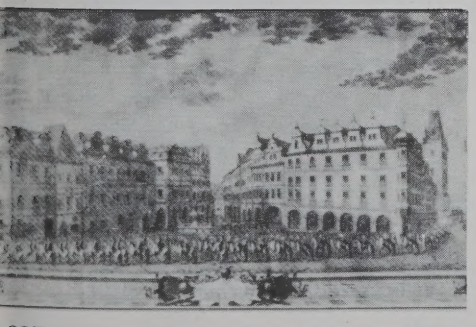
832

833

834

835

836



837

835 JEAURAT, Etienne (1699-1789). *Domestic Interior*. Engraving. 32.0 x 25.0 cm. An inscription at the bottom. Inventory # 162. *N95.193.5. Valtice, Czech Republic. Jan. 1, '90. Interpol Number: E-193/10-1994

*French, 19th Century*

836 VERNET, Charles. *Battle of Slavkov*. Engraving. 36.0 x 40.0 cm. Collaboration with Antonio Verice. Inventory No. 182/581. *N95.193.4. Valtice, Czech Republic. Jan. 1, '90. Interpol Number: E-193/10-1994

*German, 18th Century*

837 PFEFFEL, Johan Andreas. *Procession for Maria Theresa's Coronation*, 1743. Engraving. 35.5 x 58.5 cm. Inventory # 253. *N95.193.3. Valtice, Czech Republic. Jan. 1, '90. Interpol Number: E-193/10-1994

*Italian, 17th Century*

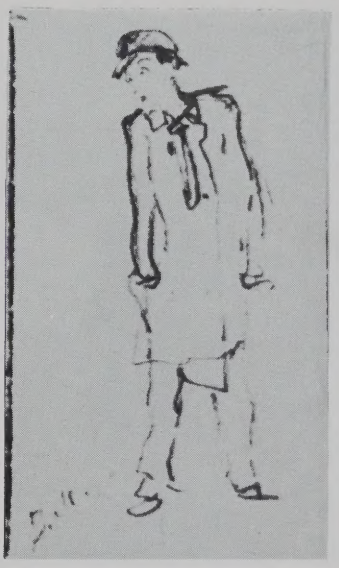
838 BELLA, Stefano della (1610-64). *Exodus*. Etching on paper. 9.0 x 7.0 cm. Recorded under inventory No. G-133/2753. Inscribed l/r: "Israel excud." Two seated women at left with children on their laps; a woman in the center, carrying a child on her back; and a woman at right, carrying a bundle on her back. *N95.288.41. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

*Russian, 19th Century*

839 MAKOVSKII, Vladimir Igorovich (1846-1920). *A Man*. Pencil on paper. 10.5 x 5.5 cm. Recorded under inventory No. G-377/4980. Signed l/l: V.M. *N95.288.19. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

840 MAKOVSKII, Vladimir Igorovich (1846-1920). *A Man*. Pencil on paper. 10.5 x 4.5 cm. Recorded under inventory No. G-378/4981. Signed l/l: V.M. *N95.288.20. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

838

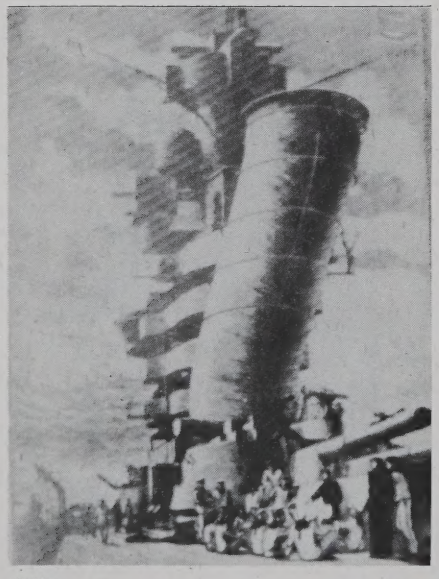


839

840

841

842



843

841 *Peasant Woman*. India ink on paper. 19.5 x 15.0 cm. Recorded under inventory No. G-3.1150. *N95.288.13. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

842 VEREVKIN, F.I. *M.I. Lebedev*, 1885. Engraving on paper. 18.0 x 15.0 cm. Recorded under Inventory No. G-270/3670. Inscribed in Russian: "From the original portrait of M.I. Lebedev, 1885, by N. Ramazanov." Signed and dated by engraver near shoulder of subject. After the original by N. Ramazanov. *N95.288.44. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

*Russian, 20th Century*

843 BIBIKOV, V.S. *Battleship*, 1949. Print. 62.5 x 44.0 cm. Recorded under inventory No. G-974. Signed and dated l/r: VB/49. Dimensions of plate: 39.5 x 29.5 cm. *N95.288.14. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

844 DENISOV, Vladimir N. *Over China*, 1924. On paper. 31.5 x 22.8 cm. Signed l/r. Recorded under inventory No. G-1776. Political caricature depicting three ravens in flight, wearing top hats and with human faces, representing the United States, England, and France. *N95.288.5. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

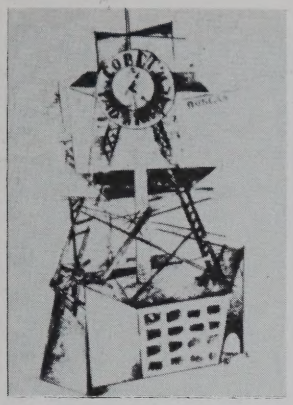
845 LYUBIMOVA, A.V. *Landscape*, 1963. Lithograph. Signed and dated l/r: A.L./63. Recorded under inventory No. G-1598/6. *N95.288.7. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

846 LYUBIMOVA, A.V. *Landscape*. Lithograph. Recorded under inventory No. G-1597/8. Signed l/r. *N95.288.8. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

844

845

846



847

848

849

850

847 RODCHENKO, Aleksandr Mikhailovich (1891-1956). *Council of Worker and Peasant Deputies*, 1920. Mezzotint on paper. 26.0 x 21.0 cm. Recorded under inventory No. G-84/1143. At the very top a ring buoy with the inscription "Council of Worker and Peasant Deputies." Signed l/l. *N95.288.4. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

**Sculpture**

*American, 20th Century*

848 LONGMAN, Evelyn Beatrice. *Bacchante*. Polychromed cast stone. Ht. 68.6 cm. With reddish hair and wearing a wreath of green grape leaves and blue grapes. Some paint loss. Has vertical streaks on the face and clay-like accretions on the left ear. On a base with the accession number in red: NT73.45.1425. Inscribed in relief on the back: "Peggy." Weight approx. 80 lbs. *N95.234.1. Stockbridge, MA. May 16, '95.

*Austrian, 18th Century*

849 *St. John Evangelist.* Polychromed wood. Ht. 25.0 cm. *N95.277.1. Salzburg, Austria. Mar. 4, '95. Interpol Number: GZP240/95

850 *St. Margaret*. Polychromed wood. Ht. 25.0 cm. *N95.277.2. Salzburg, Austria. Mar. 4, '95. Interpol Number: GZP240/95

851 *St. Peter*. Polychromed wood. Ht. 25.0 cm. *N95.277.4. Salzburg, Austria. Mar. 4, '95. Interpol Number: GZP240/95

*Austrian, 19th Century*

852 *Crucifixion*. Wood. Ht. 195.0 cm. *N95.247.1. Watzelsdorf, Austria. Jan. 1, '95.

853 *Holy Family*. Polychromed wood. Ht. 25.0 cm. *N95.277.3. Salzburg, Austria. Mar. 4, '95. Interpol Number: GZP240/95

851

852

853

856

857

854

854 *Kneeling Woman and Four Children*, circa 1850. Earthenware. Diam. 80.0 cm. *N95.249.3. Ebergassing, Austria. Feb. 2, '95.

855 *Man with Two Children*, circa 1850. Earthenware. Ht. 80.0 cm. *N95.249.5. Ebergassing, Austria. Feb. 2, '95.

856 *Putto with a Lion*, circa 1850. Earthenware. Diam. 80.0 cm. *N95.249.1. Ebergassing, Austria. Feb. 2, '95.

857 *Putto with a Lion*, circa 1850. Earthenware. Diam. 80.0 cm. *N95.249.2. Ebergassing, Austria. Feb. 2, '95.

858 *St. Leonard*, circa 1890. Polychromed wood. Ht. 40.0 cm. *N95.279.1. Moosdorf, Austria. Mar. 17, '95. Interpol Number: GZP84/95-32/4

859 *Woman with Two Children*, circa 1850. Earthenware. Ht. 80.0 cm. *N95.249.4. Ebergassing, Austria. Feb. 2, '95.

*Hungarian, 20th Century*

860 CSAKY, Josef (1888-1971). *Femme Assise*, 1928. Bronze. Ht. 31.7 cm. Height includes base. Signed on base: Csaky. Edition No: 1/8. Inscribed with name of foundry: Blanchet Fondeur. *N95.245.1. San Francisco, CA. May 4, '95.

859

855

860

*Polish, 14th Century*

861 *Virgin and Child*. Polychromed wood. Ht. 100.0 cm. *N95.253.1. Oborki, Poland. Oct. 30, '94. Interpol Number: E-32/1-1995

*Polish, 19th Century*

862 *Crucifix*. Polychromed wood. 60.0 x 35.0 cm. *N95.255.2. Roznowice, Krosno, Poland. Apr. 9, '92. Interpol Number: E-35/1-1995

863 *Crucifixion*. 82.0 x 32.0 cm. *N95.255.1. Roznowice, Krosno, Poland. Apr. 9, '92. Interpol Number: E-35/1-1995

*Portuguese, 18th Century*

864 *Archangel*. Gilded and polychromed wood. Ht. 70.0 cm. *N95.242.1. Penela, Portugal. May 15, '94. Interpol Number: E-49/2-1995

861

862

863

864

# Decorative Arts

**Icons**

*Polish, 16th Century*

865 *Our Lady of Chlopice*. Paint on copper. 80.5 x 63.5 cm. Eleusa-type icon with the Virgin Mary holding the Child Jesus on her left arm, their faces touching, both wearing crowns studded with jewels and surmounted by crosses. *N95.251.1. Chlopice, Poland. Apr. 8, '92. Interpol Number: E-41/1-1995

865

**Liturgical Objects**

*Austrian, 19th Century*

866 Three candlesticks. Brass. Ht. 53.0 cm. Three similar, with basin on tall stem which rests on foliate foot; the drop basins with central radiating leaves capped by small beads (13 cm. diameter). *N95.270.1. St. Florian, Austria. Feb. 26, '95. Interpol Number: GZP 73/95-32/4

*Austrian, Century Unknown*

867 Crucifix. Metal. 40.0 x 25.0 cm. Standing cross with Christ with hands open; of three-nail type. N95.280.1. Bad Hall, Austria. Mar. 10, '95. Interpol Number: GZP 78/95-32/4

**Rugs, Carpets**

*Indian, 20th Century*

868 Carpet, circa 1980. Wool. 246.4 x 304.8 cm. Kashmir. With a floral design in various colors, including dark and light blue, beige, green, gold, and pink on a red ground. *N95.260.3. Miami, FL. May 26, '95. *Reward.*

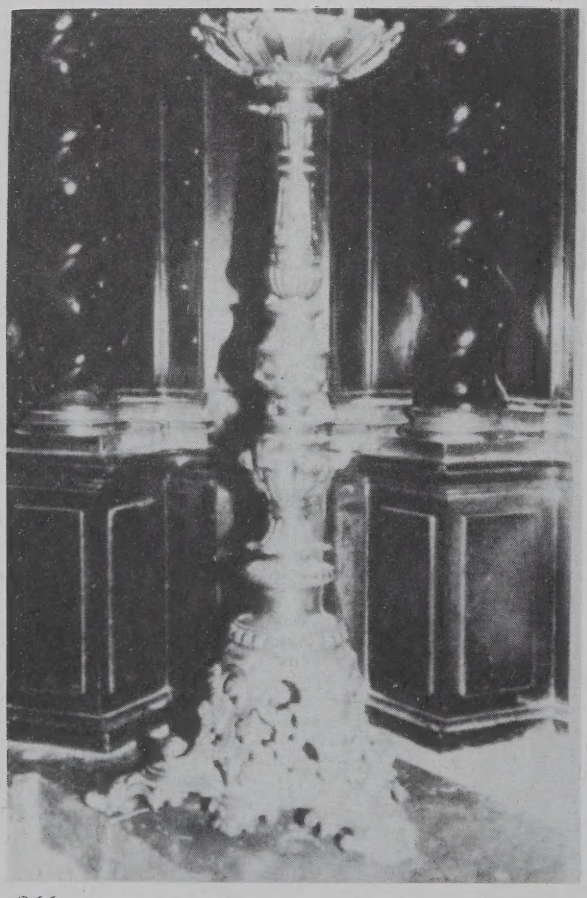
*Iranian, 20th Century*

869 Carpet, circa 1970. Wool. W. 236.2 D. 345.4 cm. Kashan. With a floral design in various blues, gold, red, and brown on a beige ground. Probably approx. 200 knots per sq. in. *N95.260.2. Miami, FL. May 26, '95. *Reward.*

**Silver**

*English, 18th Century*

870 GRUNDY, William. Coffee pot, 1762. Silver. Ht. 35.6 cm. Bears hallmarks and the maker's touchmark which is upside down. *N95.228.1. Chatham, NY. May 23, '95.



866

870

# Antiquities

**Ceramics, Pottery, Porcelain**

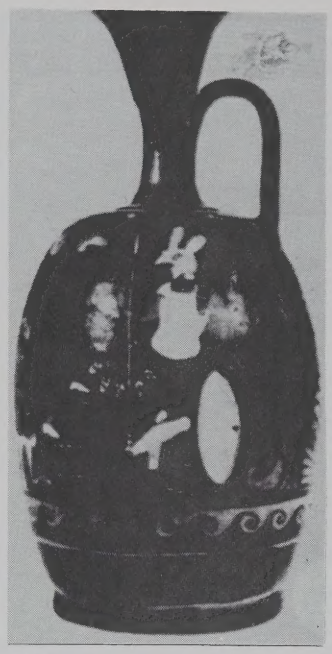
*Greek, 4th Century, BC*

871 Krater, circa 360 B.C. Earthenware. Diam. 33.0 Ht. 34.5 cm. *N95.284.3. Melfi, Italy. Jan. 20, '94. Interpol Number: E-25/1-1995

872 Lekythos, circa 350 B.C. Earthenware. Diam. 10.0 Ht. 36.5 cm. *N95.284.5. Melfi, Italy. Jan. 20, '94. Interpol Number: E-25/1-1995

873 Red-figured amphora, circa 360 B.C. Earthenware. 64.5 x 15.0 cm. *N95.284.1. Melfi, Italy. Jan. 20, '94. Interpol Number: E-25/1-1995

871



872

873

874

875

874 Red-figured amphora, circa 360 B.C. Earthenware. 64.5 x 15.0 cm. *N95.284.2. Melfi, Italy. Jan. 20, '94. Interpol Number: E-25/1-1995

875 Red-figured krater, circa 350 B.C. Earthenware. Diam. 47.0 Ht. 54.0 cm. *N95.284.6. Melfi, Italy. Jan. 20, '94. Interpol Number: E-25/1-1995

*Greek, Century Unknown*

876 Red-figured amphora. Earthenware. Diam. 20.0 Ht. 82.0 cm. *N95.284.7. Melfi, Italy. Jan. 20, '94. Interpol Number: E-25/1-1995

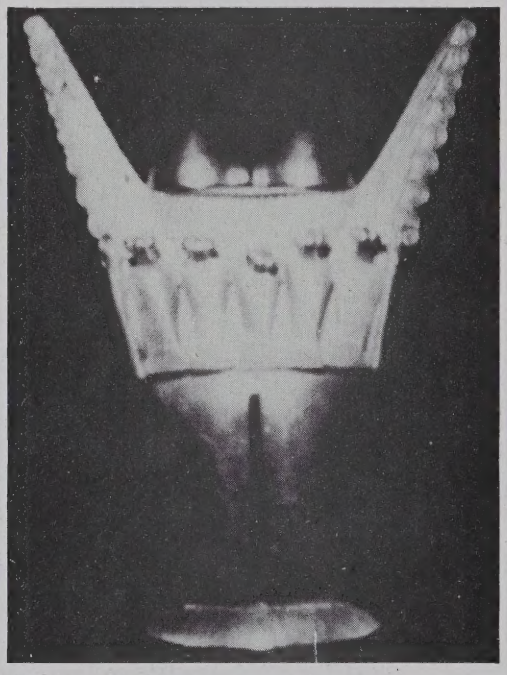
877 Skyphos amphora. Earthenware. Diam. 21.0 Ht. 24.5 cm. *N95.284.4. Melfi, Italy. Jan. 20, '94. Interpol Number: E-25/1-1995

878 Skyphos amphora. Earthenware. Diam. 32.5 Ht. 33.5 cm. *N95.284.8. Melfi, Italy. Jan. 20, '94. Interpol Number: E-25/1-1995

876

877

878



879

880

**Jewelry**

*Pre-Columbian, 10th Century*

879 Pendant, circa 900 A.D. Gold. Ht. 13.9 cm. Example of the "Darien" style of Pre-Columbian gold work from either Panama or Colombia. An abstract anthropomorphic pendant with multiple side spirals which represent greatly exaggerated whiskers of a feline or fox-like creature; mushrooms rise above the head of the creature; with a row of five birds held up by the supernatural mushroom deity or shaman. Of very high karat gold, probably unalloyed native gold. Bibliography: Bray, Warwick, *The Gold of El Dorado*, Exhibition at The Royal Academy, Picadilly, London, 1979. Times Newspapers Ltd., G. Rainbird, Ltd., London. ; Reichel-Dolmatoff, Gerardo, *Goldwork and Shamanism, An Iconographic Study of the Gold Museum*, Medellin, 1988. Banco de la Republica. Gold Museum, Bogota, Colombia. *N95.259.1. San Francisco, CA. May 19, '94.

**Silver**

*Persian, 3rd -7th Century*

880 Plaque, circa 224-651 A,D. . Silver and gold. Diam. 20.2 Ht. 3.9 cm. Sassanid dynasty. Round plaque, the surface decorated with scattered gold engraved repoussé figures of animals, humans, fish, imaginary creatures, fishermen in boats, angels, and birds (ducks?). Recorded under inventory No. 560. Weight: 582g. *N95.287.1. Rasht, Iran. Nov. 23, '93. Interpol Number: E-50/2-1995

# Ethnographic Objects

**Objects of Art**

*African, 19th Century*

881 Ashanti gold dust weight. Brass. Ashanti from Ghana. Collected prior to 1899. Bears inventory number of 99-12-50/53739 or 53739 in ink. Of the geometric style. N95.248.3. Cambridge, MA. Apr. 18, '95.

882 Prestige axe, circa 1880. Wood, copper alloy, iron, and glass beads. Ht. 41.0 cm. Luba. From Zaire. Bears the number in ink of either 17-41-50/B-1572 or B-1572. With a repair of the head secured by a metal nail running from back of the headdress to inner corner of the eye. *N95.248.1. Cambridge, MA. Apr. 18, '95.

*African, 20th Century*

883 Dan mask, circa 1926. Wood. Ht. 21.0 cm. From Liberia. Bears inventory number in ink of 37-77-50/3014 or 3014. In unstable condition. Proper right edge of mask shows old loss now covered with patina. Piece of wood appears to have been inset into left proper lower eyelid. *N95.248.2. Cambridge, MA. Apr. 18, '95.

882

883

# Asian Art

**Paintings, Pastels, Mixed Media Works, Watercolors**

*Indian, 17th Century*

884 *Buddha*. Egg tempera on card. 40.5 x 32.5 cm. Recorded under inventory No. G-2162. Buddha represented as a woman, seated, cross-legged, wearing a diadem of flowers; the figure within a niche and with a halo; a design of stylized lotus at the lower edge. *N95.288.11. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

884

# Miscellaneous

## Books, Documents, Manuscripts

*Flemish, 13th Century*

885 CANTIMPRE, Thomas de. *Liber de natura rerum.* Parchment, ink, pigments and leather. 32.5 x 23.5 cm. In Latin. With 201 leaves and two flyleaves (with watermark of a wild boar). Written in two columns (except for folio 1, area of text approximately 23 x 17 cm. and written in one hand. Script from folio 150 to end is faded and yellowed. Manuscript contains 665 miniatures depicting animals, birds, plants, and heavenly bodies with initials in red and blue pigment with scrolled background. In a 1560 binding comprising wooden boards covered with stamped dark brown leather (worn in some places), with two pins for clasps on the front cover and eight brass corner-pieces with bosses. From the collection of Tomasz Rediger (1540-76) of Wroclaw and from 1866 in the Biblioteka Miejska (Town Library) in Wroclaw. A scientific/medical text in twenty chapters. Recorded under inventory number MS. R. 174. *N95.268.1. Wroclaw, Poland. Stolen sometime after Sept. 1, '39.

886

# Islamic Art

## Miniatures

*Persian, 17th Century*

886 *A Prince and a Dervish.* Tempera on paper. 15.0 x 22.5 cm. Recorded under inventory No. G-1810. Outdoor scene depicting a seated dervish (holy man) wearing a blue robe in the foreground, a "shahzade" (prince) sitting facing the dervish, with a servant in a red robe behind them to the left. *N95.288.2. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

887 *Horses.* Egg tempera on card. 28.0 x 19.5 cm. Recorded under inventory No. G-1803. A faint inscription in Arabic and flower design at top; with a frame of wide blue and narrow cream stripes. *N95.288.12. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

887

*Persian, 19th Century*

888 *Musician.* Tempera on paper. 16.2 x 11.1 cm. Figure of a young man seated cross-legged in front of a tree with blue flowers, wearing an orange robe and a white turban, and playing a "saz" (a musical instrument), the sky bright blue. Recorded under inventory No. G-648/4585. *N95.288.1. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

889 *Scene from "Kalila wa Dimna".* Egg tempera on card. 16.5 x 22.0 cm. Illustration from the Persian poem *Kalila wa Dimna* depicting six different animals. Recorded under inventory No. G-1808/2. *N95.288.3. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-224/12-1994

888

889

# Stolen Art Index


African
  Objects of Art 881-83
Altoon, J. 801
American
  Paintings, Pastels, Mixed Media Works, Watercolors 753-59
  Prints, Drawings 799-804
  Sculpture 848
Austrian
  Liturgical Objects 866-67
  Paintings, Pastels, Mixed Media Works, Watercolors 760-66
  Prints, Drawings 805-25
  Sculpture 849-59
Avery, M. 753

Bachardy, D. 802-803
Bates, D. 754
Belgian
  Paintings, Pastels, Mixed Media Works, Watercolors 767
  Prints, Drawings 826
Bella, S. della 838
Bibikov, V. 843
Brauer, I. 827-28
Brouwer, A. 773-74

Cantimpre, T. de 885
Casorati, F. 781
Cassinari, B. 782
Crisse, L. T. de 775
Csaky, J. 860

Denisov, V. N. 844
Dyck, Sir A. van 773-74

English
  Silver 870
Estonian
  Prints, Drawings 827-30
European
  Paintings, Pastels, Mixed Media Works, Watercolors 768-70
  Prints, Drawings 830-33

Flemish
  Books, Documents, Manuscripts 885
  Paintings, Pastels, Mixed Media Works, Watercolors 771-74
French
  Paintings, Pastels, Mixed Media Works, Watercolors 775
  Prints, Drawings 834-36

German
  Paintings, Pastels, Mixed Media Works, Watercolors 776-77
  Prints, Drawings 837

Gleditsch, P. 807
Greek
  Ceramics, Pottery, Porcelain 871-78
Grosel, B. 825
Grundy, W. 870
Gun, K. 771
Guttuso, R. 783-84

Hackhofer, J. C. 805-806
Hoffman, H. 766
Homer, W. 799
Hungarian
  Sculpture 860

Indian
  Paintings, Pastels, Mixed Media Works, Watercolors 884
  Rugs, Carpets 868
Iranian
  Rugs, Carpets 869
Italian
  Paintings, Pastels, Mixed Media Works, Watercolors 778-92
  Prints, Drawings 838

Jacman, R. 796
Jacquette, Y. 804
Jeaurat, E. 835
Jordan, R. 755-56

Kanjo, R. 831
Klimt, G. 808-24
Konstantinov, F. 832
Kruger, F. 776
Kunzli, H. F. 797

Larmessin, N. (The Elder) 834
Lepp, E. 829-30
Liebscher, K. 760
Longman, E. B. 848
Lyubimova, A. 845-46

Makovskii, V. I. 839-40
Morandi, G. 785-86
Morlotti, E. 787-89
Musin, A. H. 767

Persian
  Miniatures 886-89
  Silver 880
Pfeffel, J. A. 837
Polish
  Icons 865
  Paintings, Pastels, Mixed Media Works, Watercolors 793-95
  Sculpture 861-63
Portuguese
  Sculpture 864

Pre-Columbian
  Jewelry 879
Puchkurte, L. 833

Raphael Urbinus, Attr. to 778
Rodchenko, A. M. 847
Rossi, M., 779
Russian
  Paintings, Pastels, Mixed Media Works, Watercolors 796
  Prints, Drawings 839-47

Schmidt, G. 777
Sironi, M. 790-91
Sloan, J. 800
Soffici, A. 792
Steffan, J. G. 798
Steinberg, S. 757
Steiner 761
Swiss
  Paintings, Pastels, Mixed Media Works, Watercolors 797-98

Thiebaud, W. 758
Turnball, D. 759

Verevkin, F. 842
Vernet, C. 836
Vincenzo, I. 780

Wailand, F. 765
Wille, J. G. 826

Youmodsky, N. 770


# Missing Art Index


Degas, E. 4-5

English
  Silver 7

French
  Paintings, Pastels, Mixed Media Works, Watercolors 4-6

Renoir, P. A. 6

# If You Spot Stolen Art...

Don't hesitate. Call IFAR at (212) 879-1780. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do some- thing wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

IFAR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

# Do you Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 60,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $1,000.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Nancy Little should you have inquiries or need information about this service, or wish to support IFAR's efforts.

## *Invitation to Join IFAR*

| | | |
|---|---|---|
| SUBSCRIBER | Individual $50 | Commercial $65<br>Institutional $65 |

Subscriber: one-year subscription to *IFARreports*, notice of events. Overseas subscribers add $20 for mailing costs.

| | | |
|---|---|---|
| ACTIVE SUBSCRIBER | Individual $80 | Commercial $100<br>Institutional $100 |

Active Subscriber and all members: one-year subscription to *IFARreports* and complimentary admission to IFAR Evenings. (IFAR's lecture series).

MEMBERSHIP:

| | | |
|---|---|---|
| MEMBER | Individual $250 | Corporate $1,000 |
| PATRON | Individual $1,000 | Corporate $5,000 |
| BENEFACTOR | Individual $5,000 | Corporate $10,000 |

Please make checks payable to IFAR, 46 East 70th Street, New York, N.Y. 10021, 212/879-1780.

_____
name

_____
address

_____
city, state, zip

_____
telephone

All membership contributions are tax-deductible